

Authorized Edition

guitar

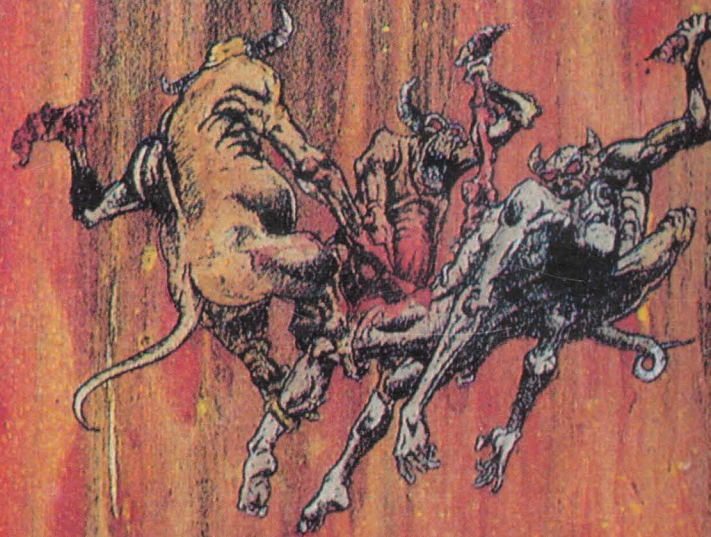
Guitar • Vocals

SLAYER

HELL AWAITS

WITH
TABLATURE

HELL AWAITS



Cherry
Lane
Music





HELL AWAITS

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TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

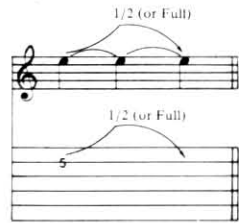
BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



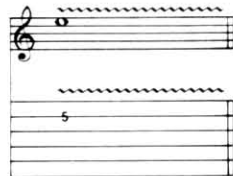
PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



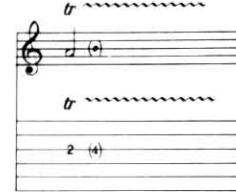
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



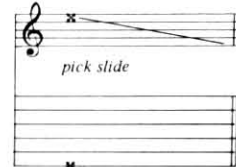
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



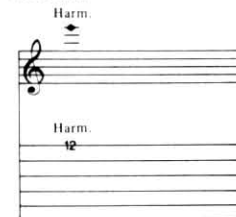
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



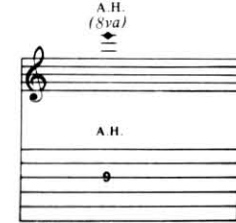
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



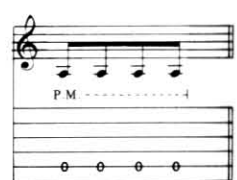
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of 1 note or chord is dropped a specified number of steps then returned original pitch.



PALM MUTING: The note is muted by the right hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note indicates which string to play, successive notes are played on same string, only the fret number is given.



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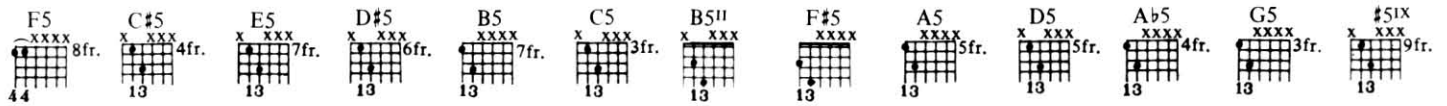
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Hell Awaits

Words by Kerry King
Music by Jeff Hanneman and Kerry King



Tune down 1/2 step:

(6) = Eb (3) = Gb
(5) = Ab (2) = Bb
(4) = Db (1) = Eb

Free time

Intro N.C.(E5)

Heavy Rock ♩ = 109

(6) open

E

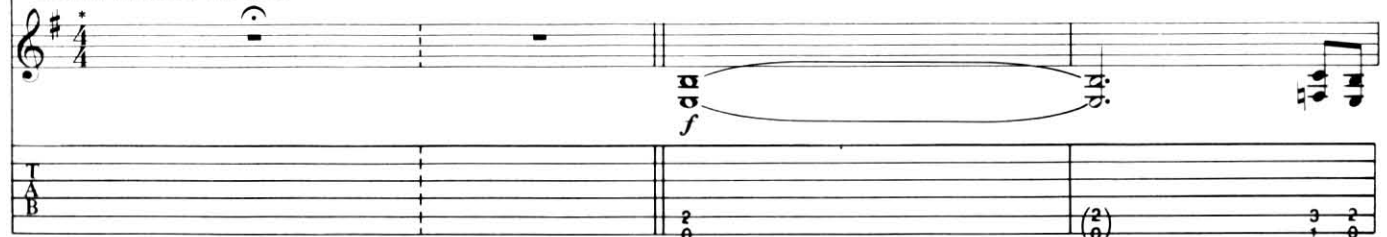
Riff A



(Spoken backwards, repeatedly:) Join us.

Welcome back!

Fade in (approx. 103 sec.)



*Play random gtr. sound effects, achieved by slowly depressing and releasing trem. bar w/L.H. while scraping sixth and fifth strings (moving between neck pickup and 12th fret).

w/Riff A (5 times)

(end Riff A)

F5

E5



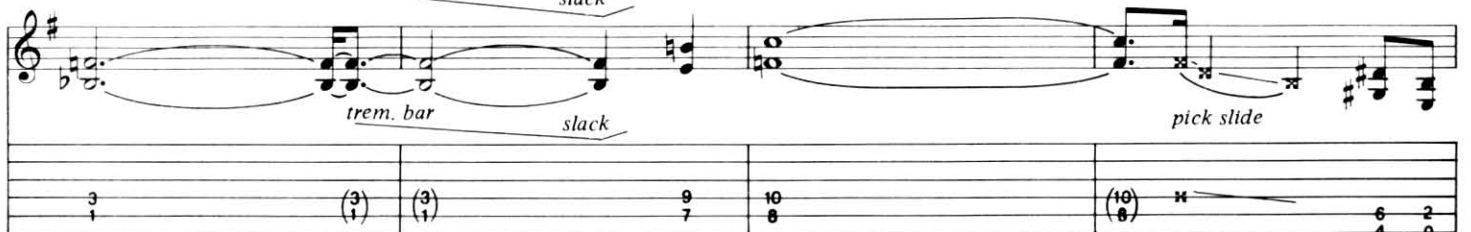
Bb5

slack

E5

F5

G#5 E5

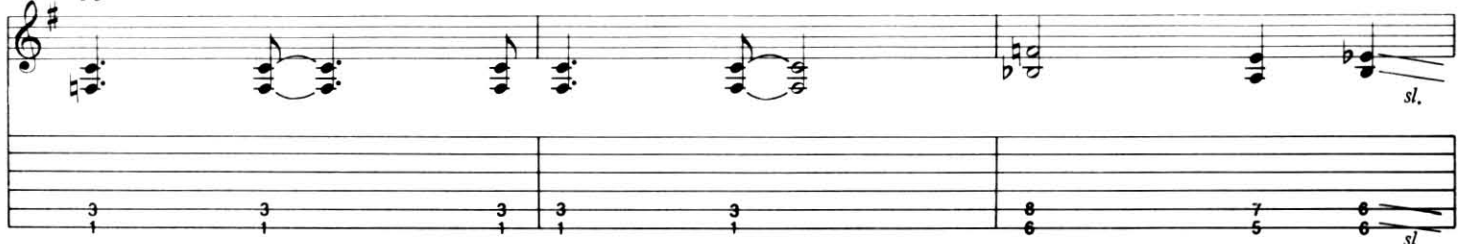


F5

Bb5

A5

Eb5



N.C.(E5) F5 E5 F5 N.C.(E5)
 sl. sl.

Bb5 A5 Bb5 N.C.(E5)

sl.

F5 D5 A5 Bb5 G5

P.M. - - 4 P.M. - - 4 P.M. - - 4

8 7 8 6 5 6

sl.

10 8 7 5 7 8 5 3

N.C.(E5) Bb5 B5 C5 B5 F5 N.C.(E5)


3 4 5 4 3
1 2 3 2 1

[illegible]

The musical score is written for guitar and includes a key signature of one sharp (F#) and a 4/4 time signature. The melody is primarily composed of eighth-note patterns. The score is divided into four measures, each with a specific chord and a performance instruction: N.C.(E5), Bb5 N.C. Bb5, E5, and F5 N.C. The performance instructions are P.M.(slight) and P.M.- 4. The guitar part is written on a single staff with a capo on the first fret, indicated by a '1' at the beginning of the staff. The guitar part consists of a series of chords and single notes, with some measures containing triplets and a final measure containing a triplet of eighth notes.

F#5 N.C. F#5 F5 E5 C5 A5 Bb5 E5 G5 F#5 F5 E5 C5 E5 F5 E5 F5
 Play 5 times Faster ♩ = 132
 P.M.-----4
 4 4 4 3 2 3 2 3 2 5 4 3 2 3 9 9 9 9 9 9 9 10 10 9 10 10
 4 4 4 2 2 3 2 3 2 5 4 3 2 3 7 7 7 7 7 7 7 8 8 7 8 8
 0

E5 F5 E5 G5 E5 F5 E5 F5 E5 G5 F5 G5



9	9	9	9	9	9	9	10	10	9	12	12	9	9	9	9	9	9	9	10	9	9	9	10	10	10	9	9	9	9	12	12	10	12	12
9	9	9	9	9	9	9	10	10	9	12	12	9	9	9	9	9	9	9	10	9	9	9	10	10	10	9	9	9	9	12	12	10	12	12
7	7	7	7	7	7	7	8	8	7	10	10	7	7	7	7	7	7	7	8	7	7	7	8	8	8	8	7	7	7	10	10	8	10	10

[illegible][illegible]

[illegible]

N.C.(G5) C5 N.C.(G5) Bb5 A5

wit - ness such a vi - lent show of pow - er o - ver - thrown.—

(end Rhy. Fig. 2)

P P

sl. sl.

P P

sl. sl.

w/Rhy. Fig. 2
N.C.(G5) C5 N.C.(G5) C5 Bb5 N.C.(G5) C5

An - gels fight - ing aim - less - ly, still dy - ing by the sword. Our le - gions kill - ing all in sight, to

get the one_ called Lord. { 1.3. The gates of Hell lie wait - ing as — you see.
2. Priest of Ha - des seek the sa - cred star.

w/Rhy. Fig. 3 (2½ times)

7fr.
B

⑤6fr.
Eb

5fr.
D

⑥5fr.
A

8fr.
C

7fr.
B

There's no price to pay,- fol - low me.
Sa - tan sees the an - swer lies not far.

I can take your lost__ soul from the grave.__
Zom-bies scream-ing souls__ cry out to you.__

⑤ 6fr. E^b 5fr. D ⑥ 5fr. A 8fr. C 7fr. B 2nd time to Coda I ⑤ 6fr. E^b 5fr. D ⑥ 5fr. A F5

Je - sus knows your soul can - not be saved.
Sa - tan - ic laws pre - vail, your life is

Chorus
w/Riff A

⑥ open E

1. Cru - ci - fy the so called Lord, he soon shall fall to me.
2. Sac - ri - fice the lives of all I know, they soon shall die.

Your souls are damned, your god has fell to
Their souls are damned, to rot in hell and

w/Rhy. Fig. 1
D5 C#5 N.C.(E5) D5 C#5 B5 Bb5

slave for me e - ter - nal - ly.
keep the fire grow - ing deep in - side. } Hell a -

D5C#5 N.C.(E5) D5 C#5 F5 w/Rhy. Fig. 1 (1st 3 bars only) D5 C#5 N.C.(E5) D5 C#5 B5 Bb5

waits! _____

D5 C#5 N.C.(E5) 3rd time to Coda II w/Rhy. Fill 1 D5 C#5 F5 D.S. al Coda I E5

Coda I ⑤ 6fr. E^b 5fr. D ⑥ 5fr. A 8fr. C

2. The through.

Bb5 A5 Bb5 A5 C5 A5 Bb5 F5

E5 A5 Bb5 A5 C5 A5 Bb5 F5 Play 3 times

Bridge

A5 Bb5 A5 B5 A5 C5 Bb5

Pray to the moon when it's round.

Rhy. Fig. 4 (end Rhy. Fig. 4)

Rhy. Fig. 6

④ 4fr. G# ⑤ 3fr. C 2fr. B ⑥ 2fr. F# 5fr. A w/Rhy. Fig. 6 (4½ times)

1/2 Full A.H. (15ma) Full P 4fr. G# P P P P sl. P

1/2 Full A.H. Full P P

A.H. pitch: A# P P P sl. P

⑤ 3fr. C 2fr. B ⑥ 2fr. F# 5fr. A 4fr. G# Full Full ⑤ 3fr. C 2fr. B ⑥ 2fr. F# 5fr. A

P 3 Full Full

P 7 5 7 5 6 5 7 7 (7) 5 7 5 6 5 5 7 5 6 7 6 4 7 6 4 6 4 7 6 4 (4) 6

P

4fr. G# Full Full sl. sl. Full Full sl. ⑤ 3fr. C 2fr. B ⑥ 2fr. F# 5fr. A

7 (7) 14 12 14 12 14 12 14 12 14 12 14 12 14 15 12

4fr. G# ⑤ 3fr. C 2fr. B ⑥ 2fr. F# 5fr. A

12 15 15 12 14 12 15 15 12 14 12 15 15 12 14 12 15 13 13 15 sl. 17 17 15 15 18 15

4fr. G# A.H. (8va) C5 B5 11 F#5 A5 w/Rhy. Fig. 1 D5 C#5 N.C.(E5)

sl. 3 Full sl. Full sl.

sl. A.H. Full (20) sl.

(15) 18 18 15 15 15 18 15 18 18 15 15 18 15 18 15 15 18 15 16

D5 C#5 B5 Bb5 D5 C#5 N.C.(E5) D5 C#5 F5

w/Rhy. Fig. 1 (1st 3 bars only) D5 C#5 N.C.(E5) D5 C#5 B5 Bb5 D5 C#5 N.C.(E5) w/Rhy. Fill 1 D5 C#5 F5 D.S. al Coda II E5

Coda II

D5 C#5 F5 C5 B5 D#5 E5 F#5

Play 4 times 1.2.3. G5 D#5 E5 F5 F#5 G5 D#5

Guitar solo II Rhy. Fig. 7 G5 F#5 F5 G5 A.H. sl. Fdbk. (8va) trem. bar A.H. sl. Fdbk. (11) (11)

*Depress and vib. simultaneously.

C5 B5^{II} C5 (end Rhy. Fig. 7)
 D5 A^b5 G5 w/Rhy. Fig. 7 (6½ times)
 F[#]5

Musical score for "The Rhythm of the Blues" by Scott Joplin. The score is in 2/4 time and features a piano introduction with a key signature of one flat (B-flat). The melody is written on a single staff with a treble clef. The accompaniment is written on a grand staff (treble and bass clefs). The score includes various musical notations such as chords (C5, B5, D5, Ab5, G5, F#5), triplets, and dynamic markings (p, f). The piece concludes with a double bar line and a repeat sign.

C5 B5^{II} C5 D5 A^b5 G5 F#5
 Full
 grad. release
 Full
 *pick slide
 sl.
 19 19 16 16 18 18 15 16 15 16 15 16 17 17 (17)

C5 B5^{II} C5 D5 A^b5 G5 F#5
 3 5
 trem. 3 3 3 3
 P P H P P H P P H P P H P P
 7 5 0 (0) 7 5 0 7 5 0 7 5 0 7 5

C5 B5 C5 D5 A^b5 G5 F#5
 3 4
 2 H P P 3 H P P H P P H P P H P P H P P sl.
 3 3 3 3
 2 H P P 3 H P P H P P H P P H P P H P P sl.
 0 7 5 0 7 5 0 7 5 0 7 5 0 7 (7) 5 0 7 5 0 7 5 0 7 5 0

F#5^{IX} sl. sl. sl. rit. *1½ sl. 1/2 sl. G5 F#5 sl.
 *Pull bar up.
 24 (24) 15 11
 *Pull bar up.

Additional Lyrics

2. The reaper guards the darkened gates that Satan calls his home.
 Demons feed the furnace where the dead are free to roam.
 Lonely children of the night, there's seven ways to go;
 Each leading to the burning whole that Lucifer controls. (To Pre-chorus)
3. Now I have you deep inside my ever lasting grasp.
 The seven bloody gates of hell is where you'll live your last.
 Warriors from hell's domain will bring you to your death.
 The flames of Hades burning strong, your soul shall never rest. (To Pre-chorus)

Kill Again

Words by Kerry King
Music by Jeff Hanneman and Kerry King

E5 G5 F5^I D#5 F#5^{II} B5 Bb5 D5 Eb5 F#5 F5 B5^{VII} C#5

o xxxxx x xxxx 3fr. x xxxxx x xxx 6fr. x xxxxx x xxx 5fr. x xxxxx 6fr. x xxx 9fr. x xxx 8fr. x xxxxx 7fr. x xxx 4fr.

1 13 13 13 13 13 13 13 13 13 13 13 13 13

Tune down 1/2 step:

⑥ = Eb ③ = Gb
⑤ = Ab ② = Bb
④ = Db ① = Eb

Heavy Rock ♩ = 132

Intro E5 Gtrs. I & II N.C. Play 4 times E5 C5 Bb5 N.C. Play 4 times

P.M. - - - 4 P.M. - - - - - 4 P.M. - - - 4 P.M. - - - 4 P.M. - - - 4

Slower ♩ = 102

E5 F#5 F5 E5 F5

Faster ♩ = 216

Double time feel

N.C.

N.C. Gtr. I Gtr. II

C#5 Both gtrs. C5 G5 G#5

N.C.

Play 3 times

N.C.

Slower ♩ = 102
(end double time feel) E5 F#5 F5

Faster ♩ = 216
Double time feel
N.C.
Riff A-
(end double time feel)
Play 4 times

Slower ♩ = 102
E5 F#5 F5 E5 F5

E5 F#5 F5 E5 F5

Faster ♩ = 208
E5 Gtr. II (Gtr. II cont. in slashes) Rhy. Fig. 1 (Gtr. I)
P.M. --- 4

E5 D#5 E5 (end Rhy. Fig. 1)
P.M. --- 4

(cont. in notation)
G5 F5¹ E5
Both gtrs.

P.M. --- P.M. ---

Double time feel
w/Rhy. Fig. 1 (Both gtrs.)
N.C.

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (4 times) (Both gtrs.)
D#5 N.C.

1. Lurk - ing
2. Trapped in
3. Kill the

D#5 N.C.

in the dis - mal fog, hun - gry for your blood. Seek - ing harm - less vic - tims,
mor - tal sol - i - tude, lift the gleam - ing blade. Slice her flesh to shreds,
preach - er's on - ly son, watch the in - fant die. Bod - i - ly dis - mem - ber - ment,

D#5 N.C.

sat - is - fy my needs. Schiz - o - phren - ic lu - na - tic, un - con -
watch the blood flow free. Ha - tred grow - ing strong - er, none sur -
drink the pur - est blood. Un - re - lent - ing need - to kill, death up -

D#5 N.C.

trolled de - sire. Rape and rav - age la - dy fair, pledged to your die. —
vive my wrath. Suf - fer from the throb - bing pain, yield life to me. }
on you now. Anx - ious - ly a - wait - ing, next in line. —

Chorus
Rhy. Fig. 2 (Both gtrs.)
F#5¹¹

No ap - par - ent mo - tive, kill and kill a - gain. Sur -

(end Rhy. Fig. 2)
E5 G5
w/Rhy. Fig. 2
F#5¹¹

vive my bru - tal thrash - ing, I'll hunt you till the end. — My life's a con - stant bat - tle, — the

3rd time to Coda II
E B5 Bb5

rage of man - y men. Hom - i - ci - dal ma - ni - ac!

[1.2. *G5* *N.C.* (end Riff B) *G5* *D.S. (with repeats) al Coda I*

slight P.M.-----

3. *Coda I* *G5* (cont. in slashes)

Faster ♩ = 192

Rhy.
Fig. 3 D5 Eb5 D5 F#5 F5 D5 Eb5 D5

(Both
gtrs.)

1. 2.

(end Rhy. Fig. 3)

B5^{VII} Eb5

Gtr. III

pick slide

H P H P H P H P H P H P H P H P

* A.H.-----

H P H P H P H P H P H P H P

4 2 4 2 4 2 4 2 4 2 4 2

*While hammering on and pulling off with left hand, glide up and down string w/side of right hand (lightly touching it), sounding random artificial harmonics.

(end Rhy. Fig. 4)

B \flat 5 B5 B \flat 5 G5 B5

A.H. (8va) Full sl.

14 12 11 14 12 11 14 12 11 14 12 14 14 12 14 12 14 12 14 16 16

P P P P P P P P P H P H Full sl.

w/Rhy. Fig. 4 B \flat 5 B5 B \flat 5 D5 A.H. C \sharp 5 B \flat 5 Full B5 B \flat 5

5 P H 5 3

14 12 11 12 14 12 11 14 12 11 14 12 11 14 12 14 16 12 17 14 16 17 17 17 (17) 15 17 (17) 16 14 12

P P P P P P P P P H P H Full sl. 1/4 sl. P P

G5 B5 (Gtr. III out) w/Rhy. Fig. 3 (2 times) D5 E \flat 5 D5 F \sharp 5 F5

2 1/2

trem. bar

12 13

Gtr. IV slack

slight P.M. trem. bar slack

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 0

D5 E \flat 5 D5 P

B5vii E \flat 5 D5 E \flat 5 D5

8va

2 3 5 3

7 0 9 0 10 0 7 14 19 19 19 22 22 19 19 22 22 19 19

(0)

*Depress and vib. simultaneously.

3fr.
G

*sl. TP P TP P TP P TP P TP P TP P sl. TP P sl. TP P sl. TP P sl. TP P TP P TP P sl. TP P TP P TP P

13 8 5 13 8 5 13 8 13 8 13 9 13 9 14 10 15 10 16 11 17 12 18 13 18 13 18 13 19 14 19 14

*Slide w/R.H. tapping finger (next 2 bars).

open
E

sl. sl. *TP P TP sl. P TP P P TP sl. sl. sl. TP P TP sl. P TP P P TP

23 23 22 18 18 16 13 12 16 13 12 11 15 10 9 8 14 8 23 23 22 18 18 16 13 12 16 13 12 11 15 10 9 8 14 11

*Tap w/edge of pick.

⑤ 1fr.
Bb

sl. sl. sl. TP P TP sl. P TP P P TP sl. sl. sl. TP P TP sl. P TP P P TP

23 23 22 18 18 16 13 12 16 13 12 11 15 10 9 8 14 8 23 23 22 18 18 16 13 12 16 13 12 11 15 10 9 8 14 11

(Gtr. IV out)

w/Rhy. Fig. 1 (2 times)
N.C.

Ah!

D#5 N.C.

D. S. al Coda II
D#5

Coda II

w/Riff B
N.C. Bb5 B5 Bb5 N.C. C#5 D5 C#5 N.C. Bb5 B5 Bb5 G5 N.C.

Play 3 times

w/Riff B (1st 3 bars only)

N.C. Bb5 B5 Bb5 N.C. C#5 D5 C#5 N.C. Bb5

B5 Bb5 Both gtrs. G5

Kill a - gain!—

At Dawn They Sleep

Words by Tom Araya,
Jeff Hanneman and Kerry King
Music by Jeff Hanneman

Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 98

Intro 4th time Gtr. I substitute Riff A N.C. Play 6 times D#5/A#

f P.M.-----4 P.M.-----4 P.M.-----4

0 0 0 0 0 0 0 9 8 7 6 7 6 6

N.C. Rhy. Fig. 1 (Both gtrs.)

P.M.-----4 P.M.-----4 P.M.-----4 P.M. P.M. P.M.

10 9 8 11 10 9 10 9 8 12 11 10 12 11 10 9 8 0

0 0 0 0 0 0 0 9 8 7 0 0 0 0 0 0 0 10 9 8 0 10 9 8 0

Riff A

f P.M.-----4 P.M.-----4 P.M.-----4

5 4 6 5 4 12 11 12 11

0 0 0 0 0 0 0 13 12 11 12 11

1st, 2nd Verses
w/Rhy. Fig. 1 (4 times)
N.C.

2.

1. A - wak - ened I have be - come. Light now slips a - way. Ma -
2. veil the hid - den cof - fin. Lift the lid - of ter - ror.

P.M.-----4 P.M. P.M. P.M.

nip - u - late_ your mind._ Dark - ness is my slave._ Taste the sins_ of hell,_ the
Feel the dead - ly cold_ freeze you from in - side._ Per - ceiv - ing your in - ten - tions to

blood that I_ so crave._ The last thing that you see is the hun - ger in_ my eyes._
slay the phan - tom form_ raise the stake_ in mal - ice. You can - not plunge it down_.

Chorus

Blood - suck - ing crea - tures of the night, noc - tur - nal spec - tre hid - ing from the light.

Rhy. Fig. 2 (Both gtrs.)

Cries scream - ing af - ter ev - 'ry fright, ea - ger - ly a - wait - ing plight.

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

(end Rhy. Fig. 2)

Cries scream - ing af - ter ev - 'ry fright, ea - ger - ly a - wait - ing plight.

P.M.-----4 P.M.-----4 P.M.-----4

*Gtr. II indicated to left of slashes in tab (throughout).

w/Rhy. Fig. 2

F#5

De-ment-ed lust, the se-crets they must keep. Ad-dict-ed to your blood, at dawn they

N.C.

N.C.



sleep.

2. Un -

2. Un -

2.

(end double time feel) w/Rhy. Fig. 1 (4 times)
G5 N.C.

N.C.

F#5 A5 G5 N.C.
 Ad-dict-ed to your blood, at dawn they sleep.
 Gtr. III
 A.H. (15ma) 1½ P A.H. (15ma) 1½ P sl. H P TP P TP P
 A.H. 1½ P A.H. sl. H P TP P TP P
 5 (5) 3 5 (5) 9 12 9 14 12 9 14 12 9

A.H. pitches: G

E

8va-

sl.

[illegible]

*Tap w/edge of pick.

8va-

Str.
 Tap w/ edge of pick. *A5*
 (end double time feel)
 G5
loco (Gtr. IV out)
pick slide
 *

Rhy. Fig. 3

F#5
Gtrs. I & II

A5 G5

P.M. P.M.

4 4 4 4 3 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 3 2 7 7 5 5
2 2 2 2 4 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 3 3 5 5 3 3

N.C.

Tr. II (end Rhy. Fig. 4)

3 5 4 3 1 4 6 5 5 3 4 5 5 3

[2.] *w/Rhy. Fig. 4
N.C. F5 N.C. F5 N.C.

Be - ware. The im - age un - seen

Gtr. II

Gtr. I

3 5 4 3 1 4 6 5 5 5

*1st note is picked and palm-muted.

F5 N.C. F5 N.C. F5 N.C.

stalks your soul, your corpse re - deem. E - ter - nal dam - na - tion your just re - ward. A

F5 N.C. *w/Rhy. Fig. 4 (1st 7 bars only) F5 N.C.

serv - ant of our lord by your ac - cord. Ad - mon - ish of

*1st note is picked and palm-muted.

F5 N.C. F5 N.C.

cru - ci - form. Im - pale - ment. Im - mor - tal - i - ty's scorned.

F5 N.C. F5 N.C. F5 N.C. F5 G#5

Rise. Hold fast your faith. To lie dor - mant is cer - tain death.

(Both gtrs.)

3 6 4

E5 F5

P.M.-----4 P.M.-----4 sl P.M.-----4 P.M.

9 7 7 10 8 9 7 10 8

sl

N.C.
Gtr. II

Play 3 times

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. I

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

w/Rhy. Figs. 5 & 5A (both 8 times)

E5 F5 E5 F5 E5 F5 E5 F5

Driv - en by the in - stinct of cen - tu - ries of hor - ror im -

grad accel. (till double bar)

(end half time feel)

E5 F5 E5 F5 E5 F5 E5 F5

plant - ed on the brain Kill. of the sick - 'ning par - a - site. Kill.

(Kill. Kill. Kill. Kill.)

E5 F5 E5 F5 E5 F5 E5 F5

Linked to - geth - er by one trait, the help - ful need to kill. Kill.

(Kill. Kill. Kill. Kill.)

Gtr. II

Gtr. I

9 9 10 10 7/2 7/2 8/3 8/3 0 0 1 1

Rhy. Fig. 5

Gtr. I

P.M. P.M.

Rhy. Fig. 5A

Gtr. II

P.M. P.M.

N.C.(E5) (F5) (E5) (F5) (E5) (F5) (E5) (F5)

Kill! Kill. Kill. Kill. Kill! Kill. Kill. Kill.

(Gtr. I out)

7 7 7 7 7 7 7 7 8 8 8 8 8 8 8 8
0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1

Fast ♩ = 208
F#5

Kill.)

Gtr. II

P.M. - 4 P.M. - 4 P.M.

P.M. - 4 P.M. - 4 P.M. - 4

4 2 0 0 2 0 0 2 5 4 2 0

4 2 0 0 2 0 0 2 0 0 2 0 0 3 1

Double time feel
F#5
Rhy. Fig. 6

P.M. - 4 P.M. - 4 P.M.

P.M. - 4 P.M. - 4 P.M. - 4

4 2 0 0 2 0 0 2 5 4 2 0

4 2 0 0 2 0 0 2 0 0 2 0 0 3 1

3.
(end double time feel) Slower ♩ = 176
D5 E5 G5 E5 F#5

E - merg - ing from their hell - ish tomb, tak - ing flight a - gainst the

Rhy. Fig. 7

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

4 2 0 0 2 0 0 2 0 0 7 5 9 7 9 7 9 7 9 12 9 7 9 7 9 7 9 11 9

E5 F5 N.C. w/Rhy. Fig. 7 (3 times) E5 G5

night. Eve - ning skies are rain - ing death. Swoop - ing down from shad - owed

(end Rhy. Fig. 7)

P.M. - 4 P.M. - 4 P.M. - 4

9	9	9	9	10	9	8	8	7	7	6
7	7	7	7	8	7	6	6	5	5	4

[illegible]

The musical score is written for guitar solo. It features two systems of music. The first system starts with a treble clef and a key signature of one sharp (F#). Above the staff, it says "F#5" and "Gtrs. I & II". The melody consists of eighth notes and quarter notes, with some measures containing rests indicated by a double bar line and a slash. Below the staff, there are fret numbers: "P.M., - -", "P.M., - 4", and "P.M.". The second system continues the melody, starting with a bass clef and a key signature change to F major (indicated by two flats). Above the staff, it says "N.C." and "F#5". The melody continues with eighth and quarter notes. Below the staff, there are fret numbers: "8 7 7 6 6 5", "6 5 7 5 4 4 3", and "4 0 0 2 0 0 2 3 2 0".

N.C. *Play 3 times* N.C. (end double feel) Drum solo Tacet **Tempo I** ♩ = 98 N.C.

P.M. P.M. P.M.

8 7 7 6 6 5 8 7 7 6 6 5 10 9 8 11 10 9
6 5 7 5 4 6 4 3 6 5 7 5 4 6 4 3 8 7 6 9 8 7 6

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

Praise Of Death

Words by Jeff Hanneman
Music by Kerry King

Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Fast ♩ = 196

1.2.3.

N.C.
Rhy. Fig. 1

(end Rhy. Fig. 1)

*slight P.M.
*Play slight P.M. on all repeated sixteenth notes on low stgs. (throughout).

4.

1st, 2nd, 3rd Verses

E5 B♭5 N.C.

1. De - ceased in mind, de -
2.3. See additional lyrics

Rhy. Fig. 2

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (2 times)

[illegible]

Rhy. Fig. 3

(end Rhy. Fig. 3)

The musical notation for Rhythmic Figure 3 consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody of eighth and sixteenth notes, ending with a double bar line and a repeat sign. The bottom staff is a bass clef with a key signature of two sharps. It contains a bass line of eighth and sixteenth notes, ending with a double bar line and a repeat sign. The figure is labeled 'Rhy. Fig. 3' and '(end Rhy. Fig. 3)'.

w/Rhy. Fig. 3 (1st 3 bars only)
G#5

C5 B5 F#5 G#5

To Coda

w/Rhy. Fill 2
C5 B5 F#5 C5 B5 F#5

1.
w/Rhy. Fig. 1 (4 times)
N.C.

16

Praise of death, - life's a dream. - We're on - ly liv - ing to die.

2.

N.C.

F#5

0 2 3 5 2 3 2 3

H H H H P

3 2 3 5 4 5

3 2 3 5 4 5

4 4 2

(4)
(4)
(2)

Rhy. Fill 1

E5 F#5 G5

2 4 5

Rhy. Fill 2

C5 B5 F#5 C5 B5 F#5

5 4 3 2 4 2 5 4 3 2 4 2

8va-

8va-

8va-

Sva-

A.H.
(15ma)

slow dive w/bar
A.H.

w/delay

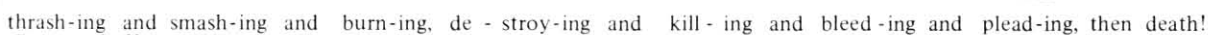
19 16 16 18 18 16 16 19 19 15 15 18 16 15	18 17	15 14 17 17 15 14 17 17 16 16 16 16 15 15 14	16	(16)
---	-------	--	----	------

E5 Rhy. Fig. 5 F5 N.C. G5 N.C. F5 N.C.

E5 F5 N.C. G5 N.C. G#5 N.C. (end Rhy. Fig. 5)

[illegible]

E5	F5N.C.	G5N.C.	F5 N.C.	E5	F5N.C.	G5N.C.	G5 N.C.
----	--------	--------	---------	----	--------	--------	---------



8va-



N.C.
8va-

G5 F#5 G5 C#5

steady gliss.
trem. pick

trem. bar

17 19 19 19 19 19 19 19 19 19 19 14 7 10

N.C.
8va-

G5 F#5 G5 N.C.

Lead Gtr. II

Harm. (8va)

Harm.

4 6 6 4 4 1/2 3 1/2

3 0 3 15 0 17 18 0 18 0 19

G5 F#5 G5 C#5

N.C.
Lead Gtr. I
8va-

G5 F#5 G5

trem. pick

Full

Full

3 1/2 1 1/2 23 23 19 21 21 19 21 19 22

N.C. 8va- G5 F#5 G5 C#5 N.C.

Full P H P H P H P H P

3 3

trem. bar slack

vib. w/bar

19 22 21 19 21 21 22 22 (22) (22) 19 22 19 22 19 22 19 22 19 0 0 12 (16)

*Trill and violently shake bar simultaneously.

G5 F#5 G5 N.C.

8va- 2 1/2 1 1/2

grad. release

loco slack

slack

G5 F#5 G5 C#5

(12) (16) 20 (20) 0 0 0 (0) 0 0

*Release bar and bend note simultaneously.

w/Rhy. Fig. 7 (1st 3 bars only)

N.C. G5 F#5 G5

7 5 4 5 5 4 4 6 4 4 6 4 5 7 7 5 4 7 7 5 4 7 5 4 4 7 7 5 4 7 7 5

N.C. w/Rhy. Fill 3 G5 F#5 G5 C#5

sl. trem. bar

5 2

4 4 7 5 4 2 5 4 2 5 4 2 0 (0)

sl.

Rhy. Fill 3 G5 F#5 G5 C#5

sl. long slide

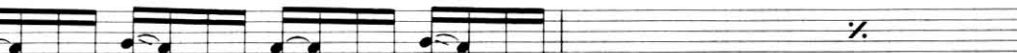
5 3 0 0 4 0 0 3 0 0 4 (6) (4) (6) (4) 21 sl.

Slower ♩ = 100
N.C.

The musical score is written for guitar on a grand staff. The top staff uses a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Slower ♩ = 100' and the time signature is 'N.C.' (No Chord). The piece begins with a repeat sign. The first measure of the first system contains a whole note chord with a flat and a sharp, marked 'sl.'. The subsequent measures consist of eighth-note patterns. The second system also begins with a whole note chord marked 'sl.', followed by eighth-note patterns. The third system features a whole note chord marked 'sl.' and eighth-note patterns. The fourth system continues with eighth-note patterns. The bottom staff is a single line with a repeat sign. It contains fingerings (1, 2, 3, 4, 5, 6, 7, 8) and slurs over groups of notes, with 'sl.' markings under the first and third measures. The piece ends with a double bar line.[illegible]

N.C.(F#5)
w/Rhy. Fig. 8

N.C.(F#5)



H sl. H sl.

H sl. H sl.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a treble clef and a key signature of one flat. The melody consists of eighth notes, with some beamed together. A double bar line is followed by a repeat sign. The bottom staff is in bass clef and contains a bass line with triplets of eighth notes and a final measure with a double bar line and a repeat sign. The title 'The Rose Tree' is written in a decorative font at the bottom of the page.

8va-

N.C.(F#5)

8va-

8va-

Bb5

*Fade out w/vol. control.

*Approx. 20 sec.

Guitar solo IV
w/Rhy. Fig. 1
N.C.

Coda 8va-

Sheet music for Guitar solo IV. The notation is in treble clef with a key signature of one flat (Bb). It features a melodic line with slurs and a bass line with fret numbers. The melodic line includes slurs and a 'grad. bend' (gradual bend) at the end. The bass line includes fret numbers and a '7 3' fingering. The notation is labeled 'Coda 8va-' and 'w/Rhy. Fig. 1'.

w/Rhy. Fig. 1 (1st 3 bars only)

Sheet music for w/Rhy. Fig. 1 (1st 3 bars only). The notation is in treble clef with a key signature of one flat (Bb). It features a melodic line with slurs and a bass line with fret numbers. The melodic line includes slurs and a 'loco' (loco) marking. The bass line includes fret numbers and a '1/4' (quarter note) marking. The notation is labeled '8va- 1/4' and 'loco'.

w/Rhy. Fill 4

G5

Sheet music for w/Rhy. Fill 4. The notation is in treble clef with a key signature of one flat (Bb). It features a melodic line with slurs and a bass line with fret numbers. The melodic line includes slurs and a 'trem. bar' (tremolo bar) marking. The bass line includes fret numbers and a '6' (sixth fret) marking. The notation is labeled 'trem. bar' and '6'.

Rhy. Fill 4

G5

Sheet music for Rhy. Fill 4. The notation is in treble clef with a key signature of one flat (Bb). It features a melodic line with slurs and a bass line with fret numbers. The melodic line includes slurs and a 'P.M.' (Palm Mute) marking. The bass line includes fret numbers and a '6' (sixth fret) marking. The notation is labeled 'P.M.' and '6'.

Additional Lyrics

2. Victim of life, insanity lives
Deep in shock intensive care.
Tables turned, blast of strength.
Kill at once, time to prevail.
Begin to crank, feel the rush,
Start to rage, take to extremes.
Push too far, overkill.
Time to die, no way to win. (To Chorus)
3. At mach ten velocity,
Pressure builds, can't take the strain.
Life blood flows to its grave.
Dripping sweat, death shall erase.
Time to think, time to breathe,
Feel the pulse, life will expire.
Surging speed, hell afast,
Cardiac cease to exist. (To Chorus)

Necrophiliac

Words by Jeff Hanneman and Kerry King

Music by Jeff Hanneman

Tune down 1/2 step:
 ⑥ = E♭ ③ = G♭
 ⑤ = A♭ ② = B♭
 ④ = D♭ ① = E♭

Fast Rock ♩ = 220

N.C.

Intro

Two gtrs.

*Downstemmed gtr. tabbed on right.

F#5

Rhy. Fig. 1

F#5

(end Rhy. Fig. 1)

G5

E5

F#5

Double time feel
w/Rhy. Fig. 1

N.C.
Rhy. Fig. 2

1.

2.

(end Rhy. Fig. 2) G#5 (Drum fill)

1st, 2nd, 3rd Verses
w/Rhy. Fig. 1 (*4 times)
F#5 G5 E5 F#5

1. Mor - tu - ar - ies, dead of night, my bod - y starts to rise.

2,3. See additional lyrics

*Play 3 times for 2nd & 3rd Verses.

G5 E5 F#5

In my mind the hor - ror lives to feel death deep in side. Re -

G5 E5 F#5

lent - less lust of rot - ting flesh to thrash the tomb she lies.

1. G5 E5 F#5

Hea - then whore of Sa - tan's wrath, I spit at your de - mise.

w/Rhy. Fig. 2 (1½ times)
N.C.

Vir - gin child now drained of life, your soul can - not be free,

G#5 C5 B5

not giv - en the chance to rot in hell!

2.
 ⑥ 4fr.
 G# A5 F5 To Coda
 task's com - plete, the bitch - 's soul lies raped, de - mon - ic lust.

N.C. Riff A- Play 3 times w/Riff A N.C.
 P.M. P.M. pick slide (steady gliss.)

Double time feel ♩ = 228
 Guitar solo I
 D5 Eb5 B5 (type 2)
 Rhy. Fig. 3 P.M. slack trem. bar A.H. (15ma) A.H. slack trem. bar sl. sl. 8va-
 5 3 6 9 12 18 17 15 15 17 18 18 17 15 15 17 18 20

A.H. pitch: B
 *Play only lowest note of chord when P.M. is indicated (next 4 bars only).
 *Depress & vib. bar simultaneously.
 Eb5 (end Rhy. w/Rhy. Fig. 3 (2½ times) Fig. 3) D5 Eb5 8va-

Full Full H H
 3 3 20 19 17 19 20 22 22 (22) 19 19 22 22 21 20 19 20 19 22 22 21

B5 (type 2) Eb5 D5 Eb5
 8va- Full Full loco Full Full
 grad. bend Full Full sl. 3 3 3 3
 22 22 (22) 15 14 12 15 14 12 14 12 11

B5(type 2) slack A.H. (8va) Eb5 D5 8va Full Full Full Full 1/2

trem. bar

slack A.H. 7 10 8 7 8 10 7 21 24 21 24 (24) 21 24 21 24 21 24 23 1/2

8va Eb5 B5(type 2) Bb5 loco slack

trem. bar slack

21 24 21 23 21 24 21 23 21 24 21 23 21 24 21 24 24 24

w/Rhy. Fig. 2 N.C. 4 E5 F5(type 2) A5(type 2) sl.

G#5(type 2) C5(type 2) B5(type 3) D.S. (take 2nd ending) al Coda

Coda (F5) P.M. die.

3. Her

Slower ♩ = 180 E5 Riff A F#5 Bb5 E5 (end Riff A) trem

P.M. - - - 4 P.M. P.M. P.M. - - - 4 P.M. P.M. trem

7 6 7 6 7 6 6 5 4 5 4 5 7 6 7 6 7 6 6 5 4 7 (8)

2 2 0 (2) 4 8 8 (8) 2 2 0

w/Riff A (3 times)
F5

First system of guitar notation. Treble clef, key signature of one sharp (F#). The staff shows a sequence of chords: F5, B5, F5, and B5. The F5 chords are marked with a slur and a '3' below the staff. The B5 chords are marked with a slur and a '9' below the staff. The bottom staff shows the fret numbers for each chord: F5 (3, 3, 1), B5 (9, 9, 7), F5 (10, 10, 8), and B5 (10, 10, 8).

Second system of guitar notation. Treble clef, key signature of one sharp (F#). The staff shows a sequence of chords: E5, G5, F#5, and B5. The E5 and F#5 chords are marked with a slur and a '9' below the staff. The G5 chord is marked with a slur and a '12' below the staff. The B5 chord is marked with a slur and a '9' below the staff. The bottom staff shows the fret numbers for each chord: E5 (9, 9, 7), G5 (12, 12, 10), F#5 (11, 11, 9), and B5 (9, 9, 7).

Third system of guitar notation. Treble clef, key signature of one sharp (F#). The staff shows a sequence of chords: C5, E5, D#5, and D5. The C5 and D5 chords are marked with a slur and a '10' below the staff. The E5 and D#5 chords are marked with a slur and a '9' below the staff. The bottom staff shows the fret numbers for each chord: C5 (10, 10, 8), E5 (9, 9, 7), D#5 (8, 8, 6), and D5 (7, 7, 5).

Fourth system of guitar notation. Treble clef, key signature of one sharp (F#). The staff shows a sequence of chords: N.C., Bm/E, Bbm/E, and Bbm/E. The N.C. chord is marked with a slur and a '10' below the staff. The Bm/E and Bbm/E chords are marked with a slur and a '9' below the staff. The bottom staff shows the fret numbers for each chord: N.C. (10, 10, 8), Bm/E (9, 9, 7), Bbm/E (8, 8, 6), and Bbm/E (7, 7, 5).

Fifth system of guitar notation. Treble clef, key signature of one sharp (F#). The staff shows a sequence of chords: Rhy. Fig. 4, P.M., P.M., and P.M. The Rhy. Fig. 4 chord is marked with a slur and a '16' below the staff. The P.M. chords are marked with a slur and a '14' below the staff. The bottom staff shows the fret numbers for each chord: Rhy. Fig. 4 (16, 14, 13), P.M. (16, 15, 13), and P.M. (15, 13, 10).

Sixth system of guitar notation. Treble clef, key signature of one sharp (F#). The staff shows a sequence of chords: Rhy. Fig. 4A, P.M., P.M., and P.M. The Rhy. Fig. 4A chord is marked with a slur and a '10' below the staff. The P.M. chords are marked with a slur and a '12' below the staff. The bottom staff shows the fret numbers for each chord: Rhy. Fig. 4A (10, 12, 11), P.M. (10, 12, 11), P.M. (10, 12, 11), and P.M. (9, 11, 10).

w/Rhy. Figs. 4 & 4A (both 7 times)

N.C. Bm/E Bbm/E N.C. Bm/E Bbm/E

le - gions that burst through hell's gates. Death of one sac - ri - fice to a -

N.C. Bm/E Bbm/E N.C. Bm/E Bbm/E

venge the raped corpse from the grave. Blood of one mor - tal man. The

N.C. Bm/E Bbm/E N.C. Bm/E Bbm/E

fire goes strong - er with - in. Fate of a fren -

N.C. Bm/E Bbm/E

zied lust, Lu - ci - fer takes my dark soul

B5 Bb5 F#5 G5 N.C. B5 N.C. B5 Bb5

down to the fi - ry pits of hell,

P.M.-----4 P.M.-----4

N.C. B5 Bb5 F#5 G5

down to the fi - ry pits of

P.M.-----4

w/Riff A
N.C.

hell!
(Sing 1st time only)

P.M. - - 4 P.M. P.M. P.M. - - 4 P.M. P.M.

0 0 7 6 0 7 6 0 7 6 6 5 4 5 4 5 0 0 7 6 0 7 6 0 7 6 6 5 4 5 7 (8)

Bb5
 C5 (type 3)
 (end Rhy. Fig. 5) ⑥ 4fr.
 G#
 w/Rhy. Fig. 5 (7 times)
 3fr.
 G

Musical score for "The Rhythm of the Blues" by Scott Joplin. The score is in 2/4 time and features a piano introduction with a key signature of one flat (Bb). The melody is written in treble clef, and the bass line is in bass clef. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece is divided into sections, with the first section being 5 measures long, followed by a 7-measure section, and then a 5-measure section. The score also includes a section labeled "C5 (type 3)" and another labeled "w/Rhy. Fig. 5 (7 times)". The piece concludes with a final 5-measure section.

[illegible]


Words by Tom Araya,
Jeff Hanneman and Kerry King
Music by Jeff Hanneman and Kerry King

Moderate Rock ♩ = 109

N.C.

Rhy. Fig. 1 (Gtr. I)-

Rhy. Fig. 3
E5
Gtrs. I & II



P.M. --- 4

P.M. --- 4

P.M. --- 4

P.M. --- 4

9 10 12 10

7 8 10 8

0 0 0 0 0 0 0 0 0 0 0 0

Rhy. Chorus
Fig. 6 D#5/A#
(Both gtrs.)

w/Rhy. Fill 1

the keys. I have seen the dark - ened depths of hell,

(end Rhy. Fig. 6) w/Rhy. Fig. 6 (2½ times)

8th open E D#5 8th open E D5 8th open E C#5 8th open E C5 D#5/A# B5/F# D5/A

8th open E D#5 8th open E D5 8th open E C#5 8th open E C5 D#5/A#

Robbed the crypts of death's

8th open E D#5 8th open E D5 8th open E C#5 8th open E C5

e - ter - ni - ty,

To Coda

D#5/A# B5/F# D5/A w/Rhy. Fill 2 N.C.

killed the priest and cursed him end - less - ly.

w/Rhy. Fig. 5 (Gtr. II) E5^{II}

Gtr. I

8th open E E5 8th open E D#5 8th open E D5 8th open E D#5/A# w/Rhy. Fig. 5 (Both gtrs.) N.C. C#5

1. 2.

N.C. B5 D#5/A# D.S. al Coda

Coda

B5/F# D5/A

him end - less -

Rhy. Fill 1

Both gtrs.

P.M.-----4 P.M.-----4

Rhy. Fill 2

Gtr. I

Gtr. II

P P P P

7 8 7 7 6 5

7 0 6 6 5 0

P P P P

Interlude
G5^{III}

Gtr. II

ly.
(Sing 1st time only)

Riff A (Gtr. I)

(end Riff A)

w/Riff A (1 1/4 times) (Both gtrs.)
N.C. 7 G5 (Both gtrs.)

Slower ♩ = 156
Half time feel

E5 F5 Bb5 N.C. Gtr. II

Gtr. I

E5 Both gtrs. F5 Bb5

P.M.-----4 P.M.-----4 P.M. P.M.-----4 P.M.-----4 P.M.---

N.C. E5 F5 Bb5 N.C. Gtr. II

Gtr. I

E5 F5 Bb5

P.M.-----4 P.M.-----4 P.M. P.M.-----4 P.M.-----4 P.M.---

E5 F5 Bb5 N.C. Gtr. II

Both gtrs. sl. Gtr. I sl. Both gtrs.

P.M.-----4 P.M.-----4 P.M. P.M.-----4 P.M.-----4 P.M.---

N.C. Gtr. II E5 Both gtrs. F5 Bb5 N.C. Gtr. II Gtr. I

sl. sl. sl. sl. sl. sl.

P.M. - - - 4 P.M. - - - 4 P.M. sl.

E5 Both gtrs. F5 Bb5 N.C. (end half time feel) C5 C#5 N.C. Play 8 times

P.M. - - - 4 P.M. - - - 4 P.M. - - - - - 4 P.M. - - - - - 4

Gtr. III C5 C#5 Guitar solo II E5 N.C. D#5 N.C. sl.

trem. bar w/delay * 1/2 ** 1/2

*Depress bar before striking note. **Pull up on bar.

Gtrs. I & II Rhy. Fig. 7

P.M. - - - - - 4 P.M. - - - - - 4

D5 N.C. C5 C#5

(end Rhy. Fig. 7)

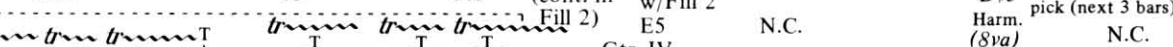

P.M. - - - - - 4

[illegible]

Second system of musical notation and fretboard diagram. The notation includes chords (E5, N.C., D#5) and fingerings (P, H, 3). The fretboard diagram shows the corresponding fret numbers for each note.

C5 P P E5 H N.C. H H H H N.C. P
 8va-

12 14 14 14 12 14 15 12 12 12 13 15 12 15 15 15 12 12 15 13 12 15 13 12 15 12 (22) 13 (22) 14 (22)

D5 8va-	N.C.	C5	C#5 (cont. in Fill 2)	w/Fill 2 E5	N.C.	D#5 *Tapped trill. Tap w/edge of pick (next 3 bars).
						
trem. bar (w/delay) 1/2						*vib. w/bar Harm.
15 (20)	16 (20)	16(24)	24 17	14(22)	15(22)	16(22)
						3
						3
						5

D5 N.C. C5 C#5 E5 N.C. D#5 N.C. *Next 12 bars.

D5 N.C. C5 C#5 E5 N.C. D#5 N.C.

Harm. (8va) slack

P trem. bar

Harm. slack

*Next 12 bars.

2 (2) 4 2 (2) 7 (7) (7)

Fill 2
8va-7
*T sl.
Gtr. III

*T 22 sl.

*Tap w/edge of pick.

C5 C#5 E5 N.C. D#5 N.C. D5 N.C.

8va- 2½ P H P H 1½ 1½ 1 Full

trem. bar 2½ P H P H 1½ 1½ 1 Full

16 (16) 13 16 13 16 16 (16) 16 10 1 16 20 (20)

*Depress bar before striking note.

C5 C#5 E5 N.C. D#5 N.C. D5 N.C. (Gtr. IV out)

2 A.H. (8va) *1/2 2

trem. bar 1 A.H. *1/2 2

9 9 9 7 7 9 (9)

*Pull up on bar.

C5 C#5 D5 D#5 E5 F5 F#5 G5

Gtrs. I & II

7 5 5 7 6 6 9 7 7 9 8 8 11 9 9 12 10 10

Bb5 N.C. Bb5 N.C. Bb5 N.C. Gb5 G5

Cringe with fear. Vi - o - late the un - bro - ken

Rhy. Fig. 8 sl. P.M. (end Rhy. Fig. 8)

15 13 sl. 0 0 0 0 0 11 9 9 11 12 10 12

w/Rhy. Fig. 8 (3 times) Bb5 N.C. Bb5 N.C. Bb5 N.C. Gb5 G5 Bb5 N.C.

seal of hell. Death will come search - ing for

Bb5 N.C. Bb5 N.C. Bb5 N.C. Gb5 G5 Bb5 N.C.

your mere soul. Still, you are ea - ger to seek

w/Riff B (2 times)
N.C.

Emp - ty space, — tracks_ through - out. — I make_ my

claim.

Gtrs. I & II 9fr. C# P.M.

Gtr. IV pick slides

8va Full Full 1/2 Full 1/2 Full Full

10fr. 9fr. 10fr. w/Riff B (2 times)
D C# D N.C.

Dis - ease en - gulfs, —

8va loco A.H. (8va) (Gtr. IV out)

A.H.

17 19 17 17 19 19 17 16 17 16 19 16 17 19 15 15 15

H A.H. pitch: G

(end double time feel) I & II

6 open E D5 6 open E C#5 6 open E E5 6 open E D#5 6 open E D5 6 open E C#5 6 open E5

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Play 3 times w/Rhy. Fig. 5 (Gtr. II)

C#5 E5II B5 E5II

Both gtrs.

*w/pick slides ad lib (Gtr. II) *Echo repeat.

Additional Lyrics

- Chants of evil incantation fill the murky night.
Free the devil's knights of hell. Unleash their growing spite.
Directing power forcibly, the fire of hell is cast.
Resurrect from crypts of death a demon from the past. (To Chorus)

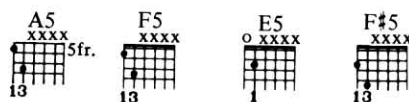
Hardening Of The Arteries

Words and Music by
Jeff Hanneman

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Fast Rock ♩ = 210



Intro

N.C.

Rhy. Fig. 1

(end Rhy. Fig. 1)

Rhy. Fig. 1

end Rhy. Fig. 1

w/Rhy. Fig. 1 (3½ times)

F#5

sl. trem. bar

w/Rhy. Fill 1

1st Verse

E5

F#5

G5

E5

G5

B65

Fear runs

Rhy. Fig. 2

(end Rhy. Fig. 2)

Rhy. Fig. 2

(end Rhy. Fig. 2)

The image shows a musical score for a rhythmic figure. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with a repeat sign at the end. The bottom staff is a bass clef staff showing the fingering for the left hand, with numbers 2, 4, 5, and 8 indicating finger positions. The fingering is written below the staff, with some numbers appearing in a larger font.

Rhy. Fill 1

Rhy. Fill 1

2 2 2 2 2 2 0 2

w/Rhy. Fig. 2 (3 times)
E5 F#5 G5 E5 G5 Bb5 E5 F#5 G5

hate turns the skies jet black. Death is as - sured in

E5 G5 Bb5 E5 F#5 G5 E5 G5 Bb5

fu - ture plans.— Why live if there's noth - ing there?.

Pre-chorus
⑥ 8fr. G 4fr. G# 7fr. B

Spec - tors of doom— a - wait the mo - ment. The mal - let is sure and pre -

6fr. Bb 3fr. G 4fr. G

cise. Cov - er the crypts of all — man - kind.— With

7fr. B 6fr. Bb ⑤ 5fr. 4fr. 2fr. D C# B 3 P P

clo - ven hoof— be - gone. Sa - dis - tic minds

Chorus
w/Rhy. Fig. 1 (3½ times)
N.C.

de - lay the death of twist - ed

life. Ma - li - cious world.

2nd Verse
w/Rhy. Fig. 2 (4 times)
w/Rhy. Fill 1 E5 F#5 G5 E5 G5 Bb5

The crip - pled youth— try in dis - may— to

E5 F#5 G5 E5 G5 Bb5 E5 F#5 G5

sab - o - tage— the car - cass earth. All new life— must

E5 G5 Bb5 E5 F#5 G5 E5 G5 Bb5

per - ish be - low.— Ex - is - tence now— is fu - tile.

The image shows a musical score for a piece titled "The Lord's Prayer". It consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "De - crep - it breath, vile in its" are written below the notes. The middle staff is a guitar accompaniment in treble clef, featuring a melodic line with many beamed eighth and sixteenth notes. The bottom staff is a guitar accompaniment in bass clef, showing a bass line with many beamed eighth and sixteenth notes. The overall style is a simple, folk-like setting of the Lord's Prayer.

stench. A world in de - cay. Trans -

Chorus
w/Rhy. Fig. 1 (3½ times)
N.C.

The musical score for the chorus is written on three staves. The first staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics "gres - sor is as one. — Sa - dis - tic minds" are written below the notes. The second staff is a piano accompaniment line in treble clef, featuring a triplet of eighth notes and a measure with a triplet of eighth notes marked with a '3' and a 'P' (piano). The third staff is a bass line in bass clef, featuring a sequence of eighth notes and a triplet of eighth notes marked with a '3' and a 'P' (piano).

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The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody features a triplet of eighth notes in the first measure of the first system and a triplet of eighth notes in the first measure of the second system. The bass line features a triplet of eighth notes in the first measure of the first system and a triplet of eighth notes in the first measure of the second system. The score is labeled 'F5' in the top right corner.

N.C.(E5)

Full

Full

Full

3

3

2 2 4 2 2 2 4 2 5 5 5 5 2 2 4 4 2 4 4 5 4 4 4 5 4 5 7 7 7 7

The Little Boat
John Field

Full

trem, bar

6

loco 3

6

5 6 8 5 6 8

Play 3 times

F5 E5

Con -

3rd Verse
w/Rhy. Fig. 2 (3½ times)

E5 F#5 G5 E5 G5 Bb5 E5 F#5 G5 E5 G5 Bb5

vul - sions take the world in hand, pa - ral - y - sis de - stroys.

E5 F#5 G5 E5 G5 Bb5 E5 F#5 G5

No - bod - y's out there to save us. Bru - tal sei - zure, now we

w/Rhy. Fill 2
E5

Chorus
w/Rhy. Fig. 1 (4 times)
N.C.

die. Sa - dis - tic minds de - lay the death

of twist - ed life. Ma - li - cious world.

w/Rhy. Fig. 1 (2½ times)

F#5 E5 F5

Rhy. Fill 2

Slower ♩ = 109

Outro

⑧ open

E

The first system of musical notation for the guitar solo. It consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff begins with a series of eighth notes, followed by a measure with a whole note chord (F#4 and C#5) and a slur. The bass staff has a whole note chord (F#2 and C#3) with a slur. There are two repeat signs (double bar lines with dots) in the treble staff. The bass staff has a whole note chord (F#2 and C#3) with a slur, followed by a measure with a whole note chord (F#2 and C#3) and a slur, and a final measure with a whole note chord (F#2 and C#3) and a slur.

The second system of musical notation for the guitar solo. It continues the treble and bass staves from the first system. The treble staff has a series of eighth notes, followed by a measure with a whole note chord (F#4 and C#5) and a slur, and a final measure with a whole note chord (F#4 and C#5) and a slur. The bass staff has a whole note chord (F#2 and C#3) with a slur, followed by a measure with a whole note chord (F#2 and C#3) and a slur, and a final measure with a whole note chord (F#2 and C#3) and a slur. There are two repeat signs (double bar lines with dots) in the treble staff. The bass staff has a whole note chord (F#2 and C#3) with a slur, followed by a measure with a whole note chord (F#2 and C#3) and a slur, and a final measure with a whole note chord (F#2 and C#3) and a slur.

The third system of musical notation for the guitar solo. It continues the treble and bass staves from the second system. The treble staff has a series of eighth notes, followed by a measure with a whole note chord (F#4 and C#5) and a slur, and a final measure with a whole note chord (F#4 and C#5) and a slur. The bass staff has a whole note chord (F#2 and C#3) with a slur, followed by a measure with a whole note chord (F#2 and C#3) and a slur, and a final measure with a whole note chord (F#2 and C#3) and a slur. There are two repeat signs (double bar lines with dots) in the treble staff. The bass staff has a whole note chord (F#2 and C#3) with a slur, followed by a measure with a whole note chord (F#2 and C#3) and a slur, and a final measure with a whole note chord (F#2 and C#3) and a slur.

The fourth system of musical notation for the guitar solo. It continues the treble and bass staves from the third system. The treble staff has a series of eighth notes, followed by a measure with a whole note chord (F#4 and C#5) and a slur, and a final measure with a whole note chord (F#4 and C#5) and a slur. The bass staff has a whole note chord (F#2 and C#3) with a slur, followed by a measure with a whole note chord (F#2 and C#3) and a slur, and a final measure with a whole note chord (F#2 and C#3) and a slur. There are two repeat signs (double bar lines with dots) in the treble staff. The bass staff has a whole note chord (F#2 and C#3) with a slur, followed by a measure with a whole note chord (F#2 and C#3) and a slur, and a final measure with a whole note chord (F#2 and C#3) and a slur.

The fifth system of musical notation for the guitar solo. It continues the treble and bass staves from the fourth system. The treble staff has a series of eighth notes, followed by a measure with a whole note chord (F#4 and C#5) and a slur, and a final measure with a whole note chord (F#4 and C#5) and a slur. The bass staff has a whole note chord (F#2 and C#3) with a slur, followed by a measure with a whole note chord (F#2 and C#3) and a slur, and a final measure with a whole note chord (F#2 and C#3) and a slur. There are two repeat signs (double bar lines with dots) in the treble staff. The bass staff has a whole note chord (F#2 and C#3) with a slur, followed by a measure with a whole note chord (F#2 and C#3) and a slur, and a final measure with a whole note chord (F#2 and C#3) and a slur.